

Edmonton
Symphony
Orchestra

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Signature



"Milt and Sharon's Place"
Martin Giesen

G. F. Handel



Mozart Ma=ia

Sunday
December 8th, 1991
8:00 p.m., Jubilee Auditorium

SHARI SAUNDERS, Soprano
MARCIA SWANSTON, Mezzo-Soprano
MARK EVANS, Tenor
RUSSELL BRAUN, Baritone
PRO CORO CANADA
UNIVERSITY OF ALBERTA
MADRIGAL SINGERS
UNIVERSITY OF ALBERTA
CONCERT CHOIR
URI MAYER, Conductor

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 **CBC Radio
Edmonton 740**

Programme

MOZART

Symphony No. 39, K.543 in E-flat Major
Adagio - Allegro
Andante con moto
Menuetto: Allegretto
Finale: Allegro

INTERMISSION

MOZART

Requiem, K.626 (orch. Beyer)
Introitus: Requiem aeternam
Kyrie
Sequenze: Dies irae
Tuba mirum
Rex tremendae majestatis
Recordare, Jesu pie
Confutatis maledictis
Lacrimosa dies illa
Offertorium: Domine Jesu Christe
Hostias

Sanctus
Benedictus
Agnus Dei
Communio

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Edmonton **Journal**
CHORAL
CELEBRATION



Shari Saunders, Soprano

Shari Saunders is the winner of the first Canadian Mozart Singers' Competition, and has performed with the Canadian Opera Company, Calgary Opera, Opera Atelier and the Toronto Operetta Theatre.

Ms. Saunders received her Bachelor's and Master's degrees in Music from l'Université de Montréal under Louis André. Among the awards she has received are the Benson and Hedges Award from the Edward Johnson Foundation and the Floyd S. Chalmers Foundation Award. She is featured on a *Pro Arte* recording (*The Best of Broadway*) with Erich Kunzel conducting.

This concert season will be one filled with many highlights for Shari Saunders. She performs the role of Pamina in Mozart's *The Magic Flute* for Opera Atelier in their baroque representation of the work. Other engagements this season have her performing with the National Arts Centre Orchestra and Orchestra London (Canada).

Marcia Swanston, Mezzo-Soprano

Alberta native Marcia Swanston is currently a Resident Artist with the Canadian Opera Company. Her vocal talents have graced both the operatic and concert stages. Of the latter, Ms. Swanston has been heard performing the works of Mahler, Dvořák, Sibelius, Bach, and tonight's focus, Mozart.

Marcia Swanston was born in Lethbridge, and after obtaining her Bachelor of Music degree from the University there, received much of her training at the Guildhall School of Music in London, England, and at the renowned Britten-Pears School of Advanced Musical Study in Aldeburgh, England.

In 1990-91, Ms. Swanston appeared in Canadian Opera Company productions of Monteverdi's *The Coronation of Poppea*, Strauss' *Elektra*, Puccini's *Suor Angelica*, and Berg's *Lulu*. She made her Edmonton Opera debut in 1989-90 in their production of Wagner's *Der Fliegende Holländer* (*The Flying Dutchman*).



Mark Evans, Tenor

Versatile tenor Mark Evans has been acclaimed for the "focused clarity" of his singing. He holds a Performance Certificate from both Florida State University and Berlin University, and has won the prestigious Ester B. Kahn Award.

On the operatic stage, Mr. Evans has shone in roles from Mozart to Britten, and recent productions include *The Impresario*, *Le nozze di Figaro*, and *Don Giovanni* (Mozart), *The Barber of Seville* (Rossini), *La Bohème* (Puccini), and *Turn of the Screw* (Britten). His oratorio and concert engagements have included Beethoven's *Missa solemnis*, Bach's *St. John Passion*, and Puccini's *Messa di Gloria*.

Aside from his appearance with the ESO for the Mozart *Requiem*, the 1991-92 season will see Mark Evans performing Britten's *Ode to St. Cecilia's Day* (Montréal), Beethoven's *Ninth* (Boston), Rossini's *Stabat mater*, Puccini's *Madama Butterfly*, and Handel's *Judas Maccabaeus*.

Russell Braun, Baritone

Believe it or not, your kids just might recognize the voice of Russell Braun before you do. The young Canadian baritone appears on the highly acclaimed children's albums *Beethoven Lives Upstairs* and *Mozart's Magic Fantasy*. It was only about a year ago that Mr. Braun completed his studies at the University of Toronto's Opera Division, and he already maintains a hectic schedule of engagements.

This season, for example, will see Russell Braun appearing with the resident company of the Canadian Opera in their productions of Gounod's *Romeo and Juliette*, Puccini's *Fanciulla del West*, Verdi's *Rigoletto*, and Rossini's *The Barber of Seville*.

Recently, Mr. Braun has appeared in the world premiere of John Burge's *Prisoners of Conscience*, in addition to roles in *Madama Butterfly* (Canadian Opera Company), *The Return of Ulysses* (Opera Atelier), *Fedora* and *Cendrillon* (Opera in Concert), and he has made several appearances with Toronto's popular Aldeburgh Connection.



The University of Alberta Madrigal Singers

Leonard Ratzlaff, Music Director

The U of A Madrigal Singers is a chamber choir of approximately 30 singers which both studies and performs choral music of all periods and styles. Under the direction of Dr. Ratzlaff, who is also the Director of Edmonton's Richard Eaton Singers, the Madrigal Singers have developed a reputation as a fine chamber choir, both in Edmonton and across Canada. They have been heard on local as well as national CBC broadcasts, and have performed at the Alberta Music Conference and the Association of Canadian Choral Conductors' Convention.

The Madrigal Singers perform twice with the Edmonton Symphony Orchestra in the 1991-92 season. In addition to tonight's presentation of Mozart's *Requiem*, the choir will join in the April 3rd Choral Celebration concert, performing Imant Raminsh's *Magnificat* and Brahms' *Alto Rhapsody, Op.53*. The choir also appears this season with the Alberta Baroque Ensemble, and the Tri-University Choral Festival in Calgary.

The University of Alberta Madrigal Singers, 1991-92 Season

Soprano

Sarah Chaput
Melanie
Cherniwan
Michelle Crouch
Heather Davidson
Kari Hendricksen
Nina Hornjatkevyc
Denise Lucyshyn
Twillla MacLeod
Susan Moyles
Shannon Robertson
Nancy Rogers

Alto

Joy Berg
Karen Hamm
Katherine Huget
Christine Janicki
Elizabeth de Jong
Leanne Mulesa
Evelyn Pfeifer
Kirsten Sönnichsen
Michelle Wylie

Tenor

Michel Cantin
Tim Hankewich
George Irwin
Joe Levesque
James Thompson

Bass

Cameron Bentsen
Bruce Cable
Thomas Holm
Troy Janzen
Kim Krahn
Troy Lamoureux
Gerry Paulson
Leyton Schnellert
Frank Sönnichsen



The University of Alberta Concert Choir

Debra Ollikkala, Music Director

Like the Madrigal Singers, the U of A's Concert Choir is an ensemble of the University's Music Department, with membership open to students across the campus, based on auditions held at the beginning of each school year.

Founded in 1970, the Concert Choir is a large ensemble of some 70 to 80 singers. Under the direction of Debra Ollikkala, the choir performs a variety of sacred and secular repertoire ranging from madrigals, partsongs and spirituals, to large works with orchestra. In addition to its regular appearances in Edmonton, the choir has performed nationally and internationally in tours that have taken the singers to the U.S., Europe, and Asia. In May, 1992, the ensemble travels to Southwestern Ontario for a two-week concert tour.

The University of Alberta Concert Choir, 1991-92 Season

Soprano I

Shannon Boyle
Sarah Chaput
Karen Charlton
Cindy Crawford
Dawn Marie Grose
Roma Matichuk
Jennifer Minsos
Michelle Rolfson
Margaret Romao
Sushila Sahay

Soprano II

Patricia Briskie
Karen Gibson
Jody Hertlein
Pam Lauber
Patricia McGarr
Marcia Ostashevski
June Pearson
Liz Starr
Jaba Vandenburg
Randine Westgate

Alto I

Dierdre Brown
Julie Chun
Joanna Crawford
Shauna Finlay
Linda Funk
Tanya Garrett
Carmen Gjerve
Anita Greenways
Helen Hong
Bindi Karia
Raydene Koch
Gloria Kroeker
Laura Labrecque
Sasha Roeder
Elizabeth Scholtz
Joanna Stasiak
Adrienne Sitko
Karyn Way McClarty

Alto II

Sandra Bartusek
Joy Berg
Christy Doell
Cindy Gaffney
Susan Hunter
Robin McClung
Beth Millard
Sandra Talarico
Geraldine Visconte

Tenor

Allan Fuller
Justin McCoy
Kevin Osborne
Kenneth Shek
Glen Warren

Baritone

Daniel Baker
Paul Brennan
Michael Hensby
Wayne Hiebert
Troy Lamoureux
David Mabbott
Brent Rock
Michael Tolboom
Jason VanHyfte

Bass

Iouri Alechine
Dana Baillie
Clinton Carew
Kevin Chau
Rory Larter
Wendell
Katerenchuk
Tim Paetkau



Pro Coro Canada Sören Hansen, Artistic Director

Pro Coro Canada is a 25-voice chamber choir based in Edmonton, under the artistic direction of Sören Hansen, who is in his second season at that post. The ensemble was founded in 1980 by Michael Gervais, and has since grown into one of Canada's foremost professional choirs.



Pro Coro Canada concerts are regularly broadcast by the CBC (*Choral Concert*) and, in 1990, the choir was awarded the Healy Willan Prize by the Canada Council for excellence in choral singing. Pro Coro presents an annual series of six concerts in Edmonton and, in the past three years, has performed four times with the Edmonton Symphony Orchestra as part of its Choral Celebration series.

Pro Coro Canada, 1991-92 Season

Soprano

Nicola Findlay
Kathleen Lotz
Kathy Moyles
Sharon Pfenning
Dawn Sadoway
Wendy Vanderwel

Alto

Luba Bilash
Connie Bromley
Avaleigh Crockett
Jo-Ann Hrynyk
Bev MacLeod
Ann Maire Neudorf

Tenor

Warren Albers
Matt Gould
Michel Landry
Martin Murphy
Rod Olson
Russ Wilkinson

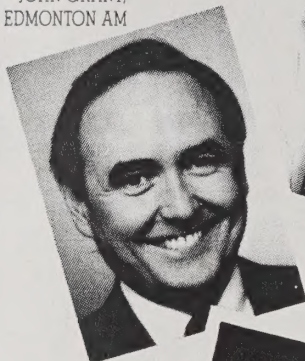
Bass

David Garber
Larry McKill
Gordon Ritchie
Lee Shirey
Claude Soulodre
Andrew Thiessen

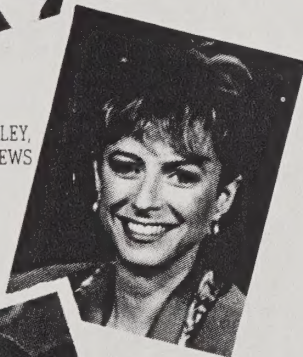
COLIN MACLEAN,
EDMONTON AM
CBC ALBERTA NEWS



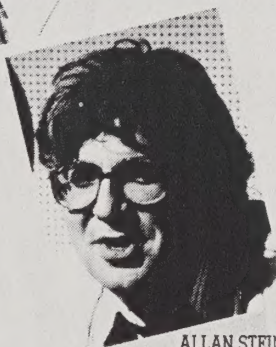
JOHN GRANT,
EDMONTON AM



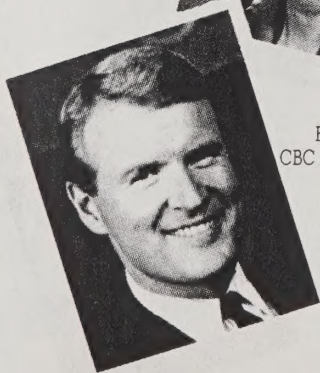
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CBC ALBERTA NEWS



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**Mozart
Maestria**

The Requiem

I. Introitus

Chorus

Requiem aeternam dona
eis, Domine;
et lux perpetua luceat eis.

*Eternal rest grant them, O
Lord;
and may perpetual light
shine upon them.*

Soprano

Te decet hymnus, Deus, in
Sion,
et tibi reddetur votum in
Jerusalem.

*A hymn, O God becometh
thee in Sion,
and a vow shall be paid to
thee in Jerusalem.*

Chorus

Exaudi orationem meam;
ad te omnis caro veniet.
Requiem aeternam, etc.

*Hear my prayer;
to thee all flesh shall
come.
Eternal rest, etc.*

II. Kyrie

Chorus

Kyrie eleison,
Christe eleison,
Kyrie eleison.

*Lord, have mercy,
Christ, have mercy,
Lord, have mercy.*



CBC 740 RADIO-TELEVISION 5/4

III. Sequenze

Chorus

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Iudex est venturus,
Cuncta stricte disussurus!
Dies irae, dies illa, etc.

Baritone

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

Tenor

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Mezzo-Soprano

Iudex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.

Soprano

Quid sum, miser, tunc dicturus?
Quem patronum rogaturus
Cum vix justus sit securus?

Quartet

Cum vix justus sit securus?

Chorus

Tex tremendae majestatis,
Qui slavandos salvas gratis,
Salva me, fons pietatis.

Quartet

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die,
Quaerens me, sedisti lassus;
Redemisti crucem passus;
Tantus labor mon sit cassus,
Juste Iudex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco tanquam reus,
Culpa rubet vultus meus;
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mibi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab baedis me sequestra,
Statuens in parte dextra.

Chorus

Confutatis maledictis
Iamhis acribus addictis,
Oca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.
Lacrimosa dies illa,

*The day of wrath, that day will
dissolve the world in ashes,
as David prophesied with the Sibyl.
How great a terror there will be
when the Judge shall come
who will thresh out everything
thoroughly!
The day of wrath, etc.*

*The trumpet, scattering a wondrous
sound
through the tombs of every land,
will gather all before the throne.*

*Death and nature shall stand
amazed
when creation rises again
to answer to the Judge.
A written book will be brought
forth
which contains everything
for which the world shall be
judged.*

*And so when the Judge takes his
seat
whatever is hidden shall be made
manifest,
nothing shall remain unavenged.*

*What shall I, wretch, say?
Whom shall I ask to plead for me,
when scarcely the righteous shall
be safe?*

*When scarcely the righteous shall
be safe?*

*King of dreadful majesty,
who freely saves the redeemed,
save me, O Fount of Pity.*

*Recall, merciful Jesus,
that I was the reason for Thy
journey;
do not destroy me on that day.
Seeking me, Thou didst sit down
weary,
Thou didst redeem me,
having endured the cross;
let not such great pains have been
in vain.
Just Judge of vengeance,
give me the gift of redemption
before the day of reckoning.
I groan as one guilty,
my face blushes with guilt;
spare the suppliant, O God.
Thou who didst absolve Mary
(Magdalene)
and hear the prayer of the thief
hast given me hope, too.
My prayers are not worthy,
but Thou, O good One, show
mercy,
lest I burn in everlasting fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.*

*When the damned are confounded
and consigned to keen flames,
call me with the blessed.
I pray, suppliant and kneeling,
a heart as contrite as ashes;
take Thou my ending into Thy care.
That day is one of weeping,*

Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus:
Pie Jesu Domine:
Dona eis requiem. Amen.

IV. Offertorium

Chorus

Domine, Jesu Christe, Rex gloriae,
libera
animas omnium fidelium
defunctorum
de poenis inferni et de profundo
lacu;
libera eas de ore leonis;
ne absorbeat eas Tartarus,
ne cadeant in obscurum:

Quartet

Sed signifer sanctus Michael
repressentet
eas in lucem sanctam;

Chorus

Quam olim Abrahae promisisti et
semini efus.
Hostia et preces tibi, Domine,
laudis offerimus;
tu suscipe pro animabus illis,
quarum bodie memoriam facimus.
Fac eas, Domine, de morte transire
ad vitam.
Quam olim Abrahae promisisti, et
semini ejus.

V. Sanctus

Chorus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis!

VI. Benedictus

Quartet

Benedictus qui venit in nomine
Domini.

Tutti

Hosanna in excelsis!

VII. Agnus Dei

Chorus

Agnus Dei, qui tollis peccata
mundi:
dona eis requiem.
Agnus Dei, qui tollis peccata
mundi:
dona eis requiem sempiternam.

VIII. Communio

Soprano

Lux aeterna luceat eis Domine,
cum sanctis tuis in aeternam:
quia pius es.

Chorus

Lux aeterna luceat, etc.
Requiem aeternam dona eis,
Domine;
et lux perpetua luceat eis.
Cum sanctis tuis in aeternum:
quis pius es.

*on which shall rise again from the
ashes
the guilty man, to be judged.
Therefore spare this one, O God,
merciful Lord Jesus:
Give them rest. Amen.*

*O Lord, Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit:
deliver them from the mouth of the
lion,
that hell may not swallow them up,
and they may not fall into darkness:*

*But may the holy standard-bearer
Michael
bring them into the light;*

*Which Thou didst promise of old to
Abraham
and his seed.
We offer unto Thee, O Lord,
sacrifices and prayers of praise:
do Thou receive them on behalf of
those souls
whom we commemorate today.
We offer unto Thee, O Lord, etc.
Grant them, O Lord,
to pass from death to life,
which Thou didst promise of old to
Abraham
and his seed.*

*Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are fully of Thy
glory.
Hosanna in the highest!*

*Blessed is He that cometh in the
name of the Lord.*

Hosanna in the highest!

*O Lamb of God, that takest away
the sins of the world,
grant them rest.
O Lamb of God, that takest away
the sins of the world,
grant them eternal rest.*

*Let everlasting light shine on them,
O Lord,
with Thy saints for ever:
for Thou art merciful.*

*Let everlasting light shine, etc.
Eternal rest grant them, O Lord;
and may perpetual light shine upon
them.
With Thy saints for ever:
for Thou art merciful.*

Works of Wolfgang Amadeus Mozart

(b. Salzburg, 1756 / d. Vienna, 1791)

Symphony No. 39, K.543 in E-flat Major

Mozart's 39th Symphony was the first of the final three he wrote. Though he lived another two-and-a-half years following that incredible six-week blaze in 1788 which yielded the 39th, 40th, and 41st symphonies, Mozart left the symphonic repertoire alone after that. In hindsight, it is easy to say melodramatically that he had elevated the symphony as high as he could take the form with these works, but that is doubtful. It is far more likely that commercial considerations were the real cause of their lack in later years. Symphonies did not bring in money; not like operas, or the light entertainment pieces that the Emperor wanted. The period directly prior to the composition of these last three symphonies had been a disappointing one for Mozart. After some promise, his opera *Don Giovanni* had failed to become the runaway success he had hoped for. Also, a position he expected to be given at court after Christoph Willibald Gluck died in 1787 did not materialize. It is very likely, after these setbacks, that the symphonies provided him with a much-needed catharsis, a retreat from what the real world had to offer him.

The 39th Symphony begins with an extended slow introduction, a solemn calling together for the events to follow. The *Allegro* which follows presents its main subjects with daring harmonic contrasts. The *Andante* is one of the longest slow movements Mozart ever put into one of his symphonies, presenting and developing three different themes.

The *Minuet* features prominent use of the clarinet, a relatively new instrument at the time, having developed from the hautboy. The flash of the *Finale*, for all its elaborate construction, is built around only one theme, rather in the style of Haydn, the "Father of the symphony." Haydn recognized the talents of his much younger fellow composer before many others, and though he was Mozart's elder, he outlived Mozart by eighteen years.

Requiem, K.626

The tale of how Mozart was commissioned to write his final, and ultimately incomplete work, is now fairly well known. The story is that of a disguised visitor, coming to the home of Mozart, and offering a generous sum on behalf of an anonymous patron for a Requiem by the master on one condition. The condition was that Mozart make no inquiries as to the identity of the patron. It took years after his death to learn that the patron was the Count Franz von Walsegg of Stuppach, who wanted the piece in memory of his late wife, Anna. The Count was a passable flautist, and had done the "anonymous patron" routine with a number of composers. He would then re-copy the works, and pass them off as his

own. In this way, Mozart's *Requiem* was first performed as "Requiem composito del Conte Walsegg" on December 14th, 1793, two years after Mozart's death.

The composing of the work ultimately took everything Mozart had. He had to interrupt the progress he was making on the piece for two operas: *La Clemenza di Tito* and *Die Zauberflöte*, as well as his *Clarinet Concerto*. He brought along sketches for the *Requiem* when he travelled to Prague for the premiere of *Tito*, and brought with him Franz Süssmayr, his friend and assistant. Mozart became more and more obsessed by the work. Back in Vienna the day before he died, he had it brought up to his bed. That night, with others around him to help, including Süssmayr, he continued to work out parts, then burst into tears, convinced it would never be finished. As it turned out, he was right. By one in the morning, Mozart was dead.

Constanze, his widow, besides battling her grief, was now left to worry about what the "unknown" patron would do with an incomplete *Requiem*. She turned to Eybler, a promising composer for whom Mozart had high regard, to ask him to pick up from the notes and sketches her husband had left of the parts he had not completed, and attempt to finish the *Requiem*. He gave up early on, and after a few other composers were tried, Constanze turned it over to Süssmayr.

Because of the completion of the work by other hands, strict accuracy of Mozart's unfinished portions of the *Requiem* have been the studied by experts for two hundred years. Mozart's own notes had left the instrumentation of the *Sequenze* and the *Offertory* incomplete; and the *Sanctus*, *Benedictus*, and *Agnus Dei* had virtually to be done from scratch.

In describing young (he was only 25) Süssmayr's completion, Maximilian Stadler wrote an entire book entitled *Defence of the authenticity of Mozart's Requiem* in 1826. In it, Stadler said that "Süssmayr made his own score (first), quite similar to Mozart's; he first entered in this, note for note, what Mozart's original contained, and then he followed with the utmost care the lead provided for the instrumentation."

In point of fact, Süssmayr was not the most diligent craftsman one could have hoped for to complete Mozart's last work, but through him at least is the most direct link available to what Mozart had wanted to express.

The *Requiem Mass* itself is a fascinating blend of so many of the things which made Mozart a genius: his vocal scoring is deeply felt, but never theatrical, and the dark subject itself is matched by the simple, supreme nobility of his treatment of it.

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